NEW FANGLES

NEWFANGLES 50, August 1971, a monthly news&opinion fanzine from Don & Maggie Thompson, 8786 Hendricks Rd., Mentor, OH 44060 for 20¢ a copy. Our last issue will be #54, to be published in December, so it will cost you 80¢ to stick with us if this is the last issue in your subscription. The only back issue we have is #47. Our circulation is 548, of which 368 are permanent subscribers.

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DC BUYS TARZAN; FOSTER REPRINTS, KUBERT TARZAN, JOHN CARTER BY MURPHY ANDERSON Gold Key has lost the rights to Tarzan, Korak and other Burroughs characters and DC has bought them. The Jungle Lord himself will be drawn by Joe Kubert but it will be about 6 months before Joe can get to it. Since DC wants to pick up Tarz' right after GK drops it (last issue is to be the December one) the interim will be filled with reprints of the Hal Foster Tarzan comicstrip; these reprints may continue as fillers in the 25¢-size book if the 25¢-size book is indeed the wave of the future. DC plans to do John Carter with art by Murphy Anderson, may also have some Dave Innes (Pellucidar), Korak and/or Carson of Venus stuff.

DC has decided to match Marvel by offering distributors 10¢ a copy for handling its 25¢ books (Marvel gives 10¢ on its 20¢ books), but the distributors still have to pay more to get the 25¢ books (15¢ instead of 10¢) and it is not yet known whether they sell as many at that price, or even enough to make a profit. Sales figures take forever to come in, about a year for final figures. DC wants to stay at 25¢ each and may offer the distributors 12½¢ a copy for a couple of months (the Kinney conglomerate would underwrite the loss) just to force everyone else to follow DC. No one can raise prices during the wage-price freeze, but that is a pretty short period of time and comic books to go on sale after the freeze are already at the printers.

We have been challenged on our news item that the Kirby black&white books have been canceled. We stick to our statement. Spirit World #1 did appear (it is putrid) and a second issue may appear since it is all ready to go. There is not to be a second Mob or any issue of Divorce or Black Romances (The NAACP objected to that one; DC thought of getting around it by claiming in the book that it was the work of a black artist, writer and editor -- Jack Kirby -- but apparently had fast second thoughts.).

PLAGIARISM IN THE NEWS Plagiarism is the stealing of another man's work and selling it as your own. It has existed in minor fashion in the comicbook and sciencefiction field for some time, but usually only in swiping small pictures or parts of pictures. Suddenly, this month... If (Oct 71), a sciencefiction mag, has a story called "To Kill a Venusian" by one Irwin Ross which is a word-for-word plagiarism of "Nine-Finger Jack" by the late Anthony Boucher (William A P White). The only changes are minor ones and seem to be the kind an inept editor would make. We don't know what will be done to punish the publisher and/or author in that case but we do know that a lawsuit definitely will be filed against Carl Burgos -- his Witches' Tales (Oct 71) has as its lead story "One Step Beyond" an every other word pirating of Wally Wood's "Clean Start" (Incredible Science Fiction #30). It is not safe to steal from EC: Publisher Bill Gaines loves his other-era brainchildren and would sue even if it were not needful that he do so to protect his rights (Movie treatments are underway for some EC stories and Woody Gelman will soon publish a prestige hardcover to follow the Ballantine pbs). The character-names in the Burgos steal are the same, the plot is the same and the words are almost the same. The hack who did the drawings was no match for Wood but there is reason to believe he saw the Wood drawings. Incidentally, while it may not be quite plagiarism, Marvel reprints in the Chamber of Darkness giant "Always Leave 'Em Laughing" by Gary Friedrich. EC fans read it first and better as "The Time Machine and the Shmoe" by Harvey Kurtzman. Dialogue is not swiped, just the plot.

NOTE TO NEW READERS We are dealing with news of upcoming publications, often far in advance of publication. Sometimes, things change and what we say is going to happen does not happen. For instance, it is possible Murphy Anderson will not do John Carter, as we said on page one he would. The comic book is half a year in the future and things change. Keep in mind (a) what we say is true is true as of the moment the news was given us by excellent and tested sources and (b) if you want to wait until it is really definite, you won't find out until it is on the stand and who needs a newsletter for that. Perceptive readers, incidentally, will find subtle clews that a couple of pages this issue were squeezed out of last issue (subtle clews such as the number "49" all over one page). Those pages were held up because the mimeo broke down (cost us $40 to have it fixed; the necessity to raise that, plus $50 in postage to mail this issue, held up #50 until the end of August). We also should give credit where due(albeit belatedly) and say that #48 was collated with the aid of Richard Reese and #49 with the aid of Rick Brown and Tony Isabella. Rick came to help with #50, too, but repairs to the mimeo were not made in time. Instead, he got mixed up in an adventure with Don -- Rick and Don were attacked by a madman in Painesville, set upon for no reason by a nut who threatened both with bodily injury and laid hands upon Don. Rick wanted to stand his ground but Don, who has seen enough similar fights end in shootings in his career as a reporter, insisted on going for the police when the man went back in his store for "something" which may or may not have included a gun (Don later called a Painesville Councilman and confirmed that the man does have a gun). The policeman to whom they took their complaint was also threatened and abused by the man and is pressing charges. (Sorry to take so long on this anecdote, but Rick insisted we mention it in NF and we do owe him thanks for the aid in collating...)

Marvel has yet another reprint comic out, Marvel Triple Action, which reprints from Fantastic Four. // Werewolf by Night gets its tryout issue in September. The next new Marvel tryout will be Warlock, who is "Him" of FF and Thor (the golden guy from the hive, remember?) on a world across the sun from Earth; story by Roy Thomas and art by Gil Kane and Dan Adkins. // Fans are due to make several appearances in Kirby books -- Tony Isabella will be caricatured as an inept assassin in New Gods 8 and Shel Dorf and some San Diego fans will appear as the San Diego Five-String Mob in Jimmy Olsen. // Incidentally, Kirby explained his comics at the San Diego convention -- it seems Darkseid and Highfather once traded sons as hostages. Orion is Darkseid's son, raised by Highfather; Scott Free (Mr Miracle) is Highfather's son, raised by Darkseid. I don't know why this has been kept a mystery (and it is only with effort that I am able to remember who these characters are; took me quite a while to recall that Highfather is Odin.).

Conan is going to go bi-monthly with #14 but, paradoxically, is in extremely good health. Issue #13 will be from a plot by John Jakes and issues 14 and 15 are based on a Michael Moorcock plot and feature Moorcock's Elric. // Johnny Romita is going back to Spider-Man and Gil Kane and Roy Thomas are taking over Captain America. // We are told the tide has turned in Gerry Conway's favor as far as mail reaction is concerned. The mail has been heavily against his writing and has just switched to favoring it. More importantly, sales on Iron Man and Daredevil have improved since he has taken over. I will admit that the first 20¢ Daredevil and Thor were less bad than previous Conway issues. // Can anyone supply NF's editors with Korak 42 and/or Tarzan 203? We'll pay.

Skywald is completely out of business, except possibly for Hell-Rider. There may be a third issue ("Ha ha to you" says the H-R fan we sneered at last issue). Science Fiction Odyssey (containing, among other things, a reprinted short story by Don Thompson) will never appear. Understand it was all ready to go, too. No chance of anyone getting me Xeroxes of at least the pages with my story on it, I suppose??????

Very old news: Jack Davis won the Buffalo Bob cartoon solution in Tip Top Comics #32 and Harvey Kurtzman won in #36. Mort Walker was a frequent winner. (Jim Ivey, this could make a very interesting feature for cARToon -- cartoon contests won by famous cartoonists when they were just kids.)

The word has come from Don Ault, Department of English, University of California, Berkeley, CA 94720, that he is accepting orders for oil paintings of covers and other Disney subjects by Carl Barks. Ault is acting as middleman in order to provide Barks with uninterrupted working time, as Barks paints meticulously and tries to paint as well as he possibly can. Barks' idea is that he wants Disney Studios to be as proud of his work as possible. His license to make these paintings is extremely temporary and any possible future renewal of the license will depend on his turning out a product that the Studio approves.

Forthcoming books include Superman: From the Thirties to the Seventies and Batman: From the Thirties to the Seventies, to be published at $7.95 each in September by Crown, with the price rising to $10 after the first of the year. Both volumes are edited by Nelson Bridwell and include the first-published Superman, Batman, Robin, Joker, Riddler and Clayface stories. Also due from Nostalgia Press (which has a record of long-delayed publication of books that are well worth waiting for) are some volumes of The Spirit by Will Eisner. Due about the first of September is Comix ($7.95), a combination history and anthology by Les Daniels and the Mad Peck Studios. Distributor is E P Dutton & Co. {{Don is a book reviewer for the Cleveland Press and very likely will get review copies of these volumes; they will, of course, be reviewed in NF as well as in The Press.}}

In an interview in the LA Free Press, Dan O'Neill told how he is trying to take away Disney's creations from Disney Studios and make them part of the public domain because he disapproves of the way the Studio is treating the characters. Much as I admire Dan O'Neill's cartoon work, I wish him ill on this project; the precedent it would set if such a theft were pulled off is depressing at best. No one would try to create a memorable character if it could be taken away by anyone who decided that the creator did not understand his creation. So, normally liberal NF applauds court decisions such as the one in Chicago Aug 25 when a federal judge ordered Hip Products Co. to stop selling posters and T-shirts depicting Mickey and other Walt Disney characters engaged in scandalous activities. The posters and shirts are made in Pakistan by a firm called Godawful Graphics. Think up your own memorable characters, geniuses. No reason for such incredibly talented artists to rip off the work of a conservative...

Monster Scenes (advertised on the back of DC comics) and Vampirella models made by Aurora Plastics has run into some censorship trouble. Despite fast sales -- 800,000 Monster Scenes kits have been sold since February -- Montgomery Ward has dropped them and Sears Roebuck refused to carry them at all. Aurora is going to tone down the sexual aspects in the drawings on the kit boxes. // The Diamond Jubilee of Newspaper Comics will hold a comics festival on the mall in Central Park (NYC) from noon to 5 p.m. Sunday, Sept. 12. // A firm in Cleveland (with offices in NYC) has taken to stamping its mail with a date and a message: "This document was mailed on the date shown above. Any delay can be attributed to the incompetence of the U.S. Postal Service." Naturally, instead of trying to improve the service, the USPS is suing to stop the firm from using the stamp... // Elgin will make Disney character watches ($6.95 to $100) on a 5-year exclusive contract. // The editors of NF are interested in buying the following books by Judith Viorst: The Village Square, Sunday Morning and I'll Fix Anthony. We also are in the market for John D. MacDonald's paperback I Could Go On Singing. And Gordo by Gus Arriola. And Year's Best SF Stories & Novels 1955. And Stories for Tomorrow, edited by William Sloane. Engineers' Dreams and The Dodo, the Lungfish and the Unicorn by Willy Ley. And hardcovers of Lampton Dreamers, Who Is Lewis Pinder? and The Paper Dolls by L P Davies. And one of these days we print our whole wantlist...

At least one DC (Superman) Magazine Survey Club member has quit in disgust and sent us his kit. What turned him off was being asked to lie for DC -- to distribute an editorial statement by DC claiming that their dealer allowance of 7½¢ on a 25¢ comic is "more than on any 50% discounted 20c comic" and to half-lie by saying "History tells us that years back the 48-page comic outsold the 32-page comic by 50% per title." (True, but they were selling for the same price then; there were other variables as well.)

If you move, send us a change of address. The USPS is as lousy as the USPO at forwarding NF, no matter how clearly it is marked "First Class." We send it out only once at 8¢ per... But leave an address change with the Post Office, TOO--or you just may miss an issue!

Jerry De Fuccio and Jack Rickard have done a lovely anti-Nixon poster ($1 from Pandora Productions Inc., Wayzata MN 55391). We entered it in a local contest to make a dour radio personality smile and won $25 worth of free groceries (it's that funny). Jerry, do we owe you a commission? // Jerry has another story coming up in a Kubert war book, this time in Weird War. "Monsieur Gravedigger" is beautifully illustrated by Reed Crandall, has plots and subplots and counterplots and an EC ending. Unlike Jerry's recent "The Spoilers," the ham-handed idiots of the Comics Code let this one through unharmed. // Mad's next paperbacks will be Polunsaturated Mad and Al Jaffee's More Snappy Answers to Stupid Questions. Mad 147 features satires of "Little Big Man" and "All in the Family" but the high spots are provided by Richard Nixon on the back cover and in "If Nixon were President During Custer's Last Stand." // Tony Isabella, a copy boy on the Plain Dealer, a Cleveland newspaper, has persuaded the paper to print a full-page writeup on Green Lantern-Green Arrow which he wrote (Aug. 30). There may be some copies available from the PD, but we understand Tony bought out the entire print run...

BRIEFLY NOTED: Armageddon 3 (40¢ from Dennis Richard, 9 La Salle Ave., Lawrence, Mass. 01843) has a pungent interview with Lee Elias that is worth reading but keep the salt handy. Elias says that Wertham's Seduction of the Innocent pictured 8 covers, 4 by Lee Elias. Bull. There were 4 covers, one by Craig, one a photo, one a Phantom Lady and one a Crime Detective. The latter is the only one that could be by Elias and I don't think it is; in any case it is a Hillman comic and Elias said he was working for Harvey at the time. He also recounts how he was conned into redesigning Sub-Mariner after the war but was told by Frank Giacoia that the strip was to be given to Giacoia at a lower rate after Elias did the redesigning. This does not fit the facts and all Elias bases it on is the word of the man who took over the strip after he dropped it in a fit of pique after being fed this unlikely story. Elias has a rotten memory, but the interview is worth reading -- only don't believe all of it. // Funnyworld 13 ($1.25 from Mike Barrier, Box 5229, Brady Station, Little Rock, Ark 72205) is indispensable to fans of animated film or "funny animal" comics; it is literate, informative, thoroughly professional. The interview with Chuck Jones alone is worth 4 times the price of the magazine; other highlights are an interview with Carl Stalling, the continuing Carl Barks bibliography and articles on the underground comix of Denis Kitchen's Krupp Comic Works and R. Crumb. Get it. // For the fun of it, get Alan Hanley's Comic Book (#1 is 75¢, #3 is 75¢, #4 is $1 and #5 is 75¢ --#2 is out of print-- from 1055 W. Granville, Apt. 608, Chicago, Ill. 60626). Hanley is a constantly improving humorist and cartoonist with goodhearted renditions of thinly-disguised Golden Agers who are no longer with us. // Witzend 8 ($1.50, Box 177, Coney Island Station, Brooklyn, NY 11224) doesn't make it, but Frazetta fans probably will want it for the 8 inappropriate but lovely pics he did to illustrate Poe's "City in the Sea." // Graphic Story World 2 (four for $1, Richard Kyle, PO Box 16168, Long Beach, CA 90808) is a really great newsletter with admirable foreign coverage. With this and with Etcetera (3 for $1 from Paul Levitz, 393 E. 58 St., Brooklyn, NY 11203) you won't even know Newfangles is gone. Etc. provides the DC shopping list that The Comic Reader used to. // cARToon 3 (Jim Ivey, 561 Obispo Ave., Orlando, Fla. 32807, $4 a year) is unreservedly recommended to fans of comic strips; it is an informative scrapbook of cartooning, old and new. Get it. // Flashback (Alan Light, RR #1 Box #297, East Moline IL 61244) is a publication reprinting top comics of the past in their entirety (#2 is Human Torch #5 for $2) or highlights of an artist's work (#1 is EC artwork by Wally Wood, $1). The printing is extremely good. We were especially glad to get the Human Torch 5 because this is one Don mentioned at some length in his chapter of All in Color for a Dime but we do not own a copy of it (Don borrowed most of his research materials) -- now we do, thanks to Flashback. // Remember Mort Weisinger? His novel The Contest (which brought him so much money he was able to quit editing Superman) is out in paperback and we got a free copy from a friend. It is terrible, even the sex scenes are turgid and dull. // Spirit World features the worst photomontages even Kirby has ever done; other than that it is not noteworthy -- bad fiction disguised as fact and undistinguished drawings. Strictly for the type of Kirby fanatic as the one who accused Marvel of stealing Spider-Man's vampire villain from Kirby's trite vampire in Jimmy Olsen 142 even though both issues of Spidey with Morbius had appeared before JO 142 went on sale. // Creepy 42 has a sequel to "On the Wings of a Bird" which is (astonishingly for a sequel) very good.

BACK TO THE UNDERGROUND In June, we started serializing our opinions of underground comix (ADULTS ONLY, GANG). We continue, pausing only to remind you that many of these may be out of print from time to time: send to the listed dealers for their catalogs and check those against our listing. We will pick up on newer titles later -- we have an order due in soon.

Krupp Comic Works Inc.
2560-A N. Frederick Ave.
Milwaukee, Wis 53211

Bud Plant
4160 Holly Drive
San Jose, CA 95127

Eric Fromm
PO Box 31075
Diamond Heights
San Francisco, CA 94131

Bob Sidebottom
58 E San Fernando
San Jose, CA 95113

Rip Off Press
Box 14158
San Francisco CA 94114

Print Mint 94710
830 Folger Ave, Berkeley CA

Recommended (We started with Highly Recommended):
BIG ASS (R. Crumb) Gross, but funny.
BIJOU 1-5 Most of the material, especially by Skip Williamson, is funny.
CAPTAIN GUTS 1-3 (Larry Welz) Maggie detests this one, but Don finds some humor in it.
COOCHY COOTIE MEN'S COMICS (Robert Williams) Great art, but that's nearly all.
GOD NOSE (Jaxon) Funny, but a bit hard to read; hilarious if you like snot, I suppose.
HAPPY ENDINGS (Jaxon) Funny, but hard to read. Comix have all artists, no letterers.
HEAVY (Greg Irons) Great art.
MAN FROM UTOPIA (Rick Griffin) Excellent art; better see some samples in ZAP before you order this, though; Griffin's art is not to all tastes.
MOM'S HOMEMADE COMICS 1-3 Denis Kitchen and friends; gets better with each issue.
MOTHER'S OATS The first story by Dave Sheridan is excellent, but quality declines later.
MOTOR CITY COMICS 1-2 (Crumb) Potentially great, but doesn't come off.
MYRON MOOSE FUNNIES (Bob Foster, PO Box 74313, Los Angeles, CA 90004, 75¢) Cleanest of all undergrounders, funny except when mucus-oriented; comicbook satires are fine.
NOOF UNNIES (Ken Greene) Ken Greene is a nut whose art is only slightly better than his spelling but the humor -- in the straight field he could become another Walt Kelly or John Stanley. Funniest funny animals since Carl Barks retired. Derivative.
R CRUMB'S COMICS & STORIES Some 1964 Fritz the Cat shenanigans, including incest.
SKULL 1-2 Often effective horror comics. Greg Irons is especially good.
SLOW DEATH 1-2 Failed attempts to portray various apocalypses; Richard Corben has a good one in the second issue. First issue nearly a total loss.
SUBVERT COMICS Trashman by Spain, good adventure cum satire.
TOONEY LOONS More of Ken Greene; see comment on Noof Unnies; Plastic Frog is great.
TRASHMAN More of same as Subvert.
UNEEDA COMIX (R Crumb) Not top-grade Crumb but still very good. Definitely for adults.
YELLOW DOG 1-18 (most issues out of print) Very uneven in quality, this is a pioneer publication in the underground field; collectors & historians should have it.

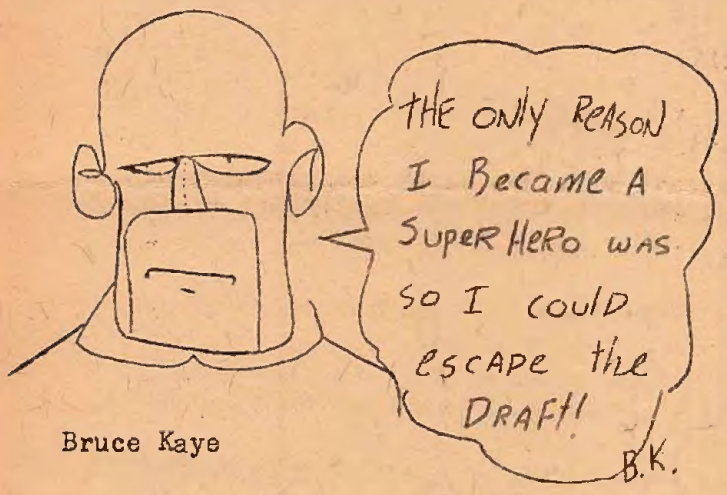
Recommended in part (Artists with worthwhile work in parentheses):
BOGEYMAN 2 (Lynch, Crumb) and 3 (Lynch, Irons)
CONSPIRACY CAPERS (Williamson, Lynch)
HUNGRY CHUCK BISCUITS (Williamson, Mitchell)
IT AIN'T ME BABE (Trina, Michele)
JIZ COMICS (Crumb, Brand) Very gross.
REAL PULP (Beck, Brand)
SAN FRANCISCO COMIC BOOK 1-2(Dan O'Neill)
TEEN-AGE HORIZONS OF SHANGRI-LA (Lynch, Kitchen, Mitchell) Top work by those 3.

And, last and least, Bummers:
ALL GIRL THRILLS, BALONEY MOCCASINS, BOGEYMAN #1, THE BOOK OF RAZIEL, CYCLOPS(KUKAWY), DEMENTED PERVERT, DYING DOLPHIN, EBON (good idea, badly done), FAT LIP FUNNIES, GOOGIE-VAUMER #1, HEE HEE, HIGH-FLYIN' FUNNIES, HONKY TONK, INSECT FEAR 1-2, KING BEE, KINGDOM OF HEAVEN IS WITHIN YOU, NEW GRAVITY EINSTEIN MONSTER #2 (was there a #1?), QUAGMIRE, RIC SLOANE COMICS, S CLAY WILSON PORTFOLIO, SNATCH (ours is a minority view; many think this is a classic, we think it is a dead end), SPIFFY STORIES, SUDS, TALES FROM THE OZONE #2 (was there a #1?), TALES OF TOAD, TASTY, THRILLING MURDER and UNCLE SHAM.

The bummers mostly share the characteristics of bad art (though not always) and bad and --worse-- pointlessly bad taste. Some are failed experiments, some are just garbage.

COMICS ON DISPLAY

Tom Watkins reports that Stanford University had about two months' worth of display devoted to comic art--from Adams, Foster, Kurtzman, Wrightson, Williamson, Eisner, etc. A very, very nice display, sezee. %% May 14 at midnight, Northwestern University's radio station (WNUR) had a taped interview between Tim Skelly and Jack Kirby--it lasted about 20 minutes, done long distance. According to Jack, his main reason for bringing ideas to DC was that whenever he'd create a character at Marvel, it would be taken out of his hands and he wouldn't be able to do what he wanted; Jack also discussed his days with Simon and a little about the pulp era. %% In June (maybe still on?), the NYC Metropolitan Museum of Art featured an exhibit on children's books of the 1800's. Originals by Howard Pyle and lovely old prints by Doré. Comics fans would profit by investigating such rich material as children's books... %% Jim Warren has appeared on To Tell the Truth with models of Vampirella; it was shown in NY on March 24--at other times in other cities. %% Twice during May (dunno dates), WOR NYC radio personality Jean Shepherd devoted his programs to comics. The first was on Gahan Wilson (with Shepherd reading some of the cartoons); the second concerned those early underground comics, "the kind men like." Special emphasis on Terry and the Pirates and Popeye. Gee, we didn't know about one with Terry... %% May 16-June 30, Eye of Newt Gallery in Chestnut Hill, Pennsylvania, had a showing, "Great American Comic Strip Art." Bruce Dickson pronounced it a good exhibit with about 100 pieces of original art nicely matted, none under $120. Craig's 8-pager "Nor Custom Stale" (Eerie #12) is worth $523 as a set. %% Tom Fagan arranged a showing at Rutland, Vermont's Chaffee Art Gallery, "Humor in Art." It ran from late May through early June and featured art from Tom's collection --and from Gray Morrow, Phil Seuling, Roy Thomas, and Marvel. It got a good review from the Rutland Daily Herald. %% The New York Culteral Center (Columbus Circle) will open Maurice Horn's exhibition "75 Years of the Comics" September 8; it will run through November 7. The work of over 130 cartoonists will be on display, and the exhibition catalog, 75 Years of the Comics (hardcover, 120 pp) will be published by Boston Book and Art Publisher and the NY Cultural Center in September. A black and white Yellow Kid poster will also be available. A bunch of lectures will be held with the show.



Bruce Kaye

ODDMENTS: Casper, the Friendly Ghost, met a magician named The Great Steranko in Spooky #126. %% An editorial in the April 19 Wall Street Journal said that in Brazil, "something called the National Executive Comic Strip Commission is concerned that Brazilian newspapers are importing too much Peanuts, Donald Duck and the like and are neglecting Brazilian comic art. The commission wants the government to enforce a law requiring publications to give home talent at least 30% of their funny-page space." The Journal expressed surprise, saying it "had always thought of comic-strip creators as free-wheeling types willing to put the products of their sketchpads against any other." This would seem to go hand-in-hand with reports that Canada may require a minimum of Canadian content in mass media, including comics, which may mean the appearance of more Canadian strips. {And may we editorially hope that this is what happens, rather than what we expect will happen. As in the US's returning time in the evening to local stations--"to increase local programming..." Which results only in cutting back on network shows (and increasing a few syndicated shows)--NOT in increasing any local programs, in most areas. We'll wish for more Brazilian and Canadian strips, not simply a cut-down on US strips in order to up percentages of locally produced jobs.} %% Basil Wolverton had a short article in Tomorrow's World, a conservative religious magazine, for May 1971. %% In an Alex Bennett/Stan Lee interview (WPLJ, March 30, 1971), Lee mentioned Wolverton's Powerhouse Pepper: "I would love to be able to find that old strip and reprint it, because it was like the first of the underground comics. It was offbeat, crazy, and I think the kids today would just flip out over it." Does anyone have (for SL) a source of PP, to test that statement? %% Randy Moore wants to know why we didn't mention that the underground Moondog was a reprint from Gosh Wow #3.

EDITORIAL COMMENTS AND THE LIKE

We have no desire to end up with a stack of unsold copies of NF in January 1972; because of this, we're cutting down our printrun each issue till December--at which time, we'll probably print only the number of copies actually ordered at press time. (Realize that each issue's actual circulation is some 50 copies over the figure listed in the indicia.) Don't put off ordering the last couple of issues, or you just may not get them at all. %% We hesitate to confess such a thing after Capt. America #142, but several Negroes we know have talked with us for as long as an hour at a time without saying "Right on," "soul," "I can dig it," and "Outtasite" or mentioning Willie Mays, Aretha Franklin, and Stepin Fetchit... %% Jim Jones writes, "I'm sure you've seen the Kurtzman notes and reprints of the comics in the June Esquire. It seems Harvey must always have his joke... 30%-40% of the page is filled with one panel of Flash Gordon by Austin Briggs...two small panels by Raymond are included in the upper half of this page with the Briggs Biggy!!! Both Kurtzman and Gelman didn't know a Briggs pic from one by Raymond... Can't believe it... Must be a joke. Yes, Raymond isn't noted as the FG artist." We still recommend the article--and are especially pleased that no sense of false modesty led Kurtzman to omit his own (considerable) work. %% Steven Rowe (Hartsville, S. C.) notes: "While messing around in Brown's IGA, I spotted two coverless latest "Peril in Plastic" GL/GA's. They were the distributor's packaging. This was only 2-3 weeks after it was first distributed; no wonder it's selling poorly." DC would do well to have its "Survey Club" check on this sort of thing, too.

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ORCHID FROM OUR READER: "I thought I could get along without Newfangles. I could. But I miss it a little bit. Enclosed find..."

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ANIMATION

In January (Blush), we got a letter informing us that Greg Ford and Richard Thompson, The American Film Institute, Greystone-501 Doheny Road, Beverly Hills, California 90210, have just become involved "in a critical study of that genre of animated films made from the late '30s through the '50s at Warners and MGM by Jones, Avery, Clampett, McKimpson, the Frelengs, etc. We are fortunate in having access to the films themselves, but have been looking to little avail for other material on this area." They ask for "Xerox copies of interviews, filmographies, or bibliographies" we may have published "which bear on the area of non-Disney American animated short films"... We haven't done any such--but how about you NF readers, eh? Help 'em! They'll pay Xerox costs. (They've conducted "Oral Histories" with Avery, F. Freleng, Heumer, Terry, and Fleischer--though those aren't yet open to the public.) %% Martin Williams notes an interview with Tex Avery in Take One Vol 2, #9 (25¢ plus postage from Box 1778, Station B, Montreal 2, Canada). "Now there are 3 guys who 'created' Bugs Bunny." He writes, "The April issue of Films in Review (a right-wing political magazine disguised as a journal of film scholarship) has a piece on Walter Lantz. I think it was written by his press agent. Or perhaps his mother." %% Variety June 2 says that Producer Sheldon Moldoff {ring any bells?} is back from Australia, where his animated feature Marco Polo Returns is being wrapped up. His initial coproduction with Eric Porter Studios in Sydney satisfied him so that he'll collaborate with them again. {Is this the same company that did the abysmal TV cartoons (e.g., Legend of Sleepy Hollow) which appeared in the U.S. this last TV season?} Bobby Rydell sings 7 original songs and does Marco's voice. Moldoff's Animation International is based in Paramus, N.J. %% Mark Kausler (who kindly sent us Xerox copies of old Odd Bodkins strips; go thou and do likewise) says that O'Neill had his characters animated as TV commercials for Bell Telephone. Gad... When? %% Mark persists in his negative comments on Shinbone Alley, despite very good reviews of the film by Judith Crist, Variety, and The Hollywood Reporter. "The fifteen minutes cut from the picture still hasn't helped it; it just shortens the agony a little." %% The April 12 San Francisco Chronicle had an article ("Adults-Only Film Cartoon") on Fritz the Cat, a 90-minute film costing just under $1 million to produce; it'll be rated X or R, depending on final cutting. Scripted by 31-year-old Ralph Bakshi (who also directed), it's made by Steve Krantz Productions (which had been working on the Spider-Man TV show) and is to be released in late August or early September. From descriptions, it'll follow the book pretty closely.

INFORMATION RETRIEVAL

One of our sources recently made friends with a former editor for Fawcett. "He sat in on the birth of Capt. Marvel, Whiz, etc. He wrote some of the stories, including the famous daily pages. I was curious about the story behind Whiz #1 and the Capt. Thunder story. He tells me that the reason Whiz ended up #2 was the printer's fault--that a copy of Whiz #1 (several) were made up at the printer's sans covers and distributed to the editors for their comments. It was decided to go with it unchanged, so they contacted the printer and told him to run it. He, in turn (since he had run copies before), decided that this must be issue #2 and proceeded to make it so. There is controversy in some quarters as to whether Capt. Marvel came out in Whiz first or in Special Edition first. I have proof that Whiz came out in January 1940 and Special Edition in June 1940. I have special fancy advertisements announcing the introduction of both books; they tell when the comics will be out and, in addition, the owner when he received them wrote in pencil the date he received the promotional material. Whiz is dated 'Dec 1939' and Special Edition 'May 1940.' I also have fancy promotional materials with the first Master Comics and the first Nickel Comics. By fancy I do mean fancy. On heavy cardboard stock in full color with the actual covers of each comic, with things like pull-down calendars, the Nickel shaped like a huge silver nickel, all opening up like books except the Special Edition. My editor, by the way, contacted another editor of Whiz to ask about the Capt. Thunder. This other person can't remember such a character and also says the reason that Whiz #1 was printed #2 was due to printer error."

Gary Brown says that Bill Parker (Fawcett writer and creator of Capt. Thunder, Ibis, Golden Arrow, and Spy Smasher) was the company's idea man for the new comics and put all the characters in Whiz #1. This was "a black and white comic book, done to protect the copyrights, but never making it to the newsstands! Working with Beck were Pete Costanza, Greg Duncan, Jess Benton, and Bob Krigeth. The Captain Thunder origin story in #1 was reprinted in Whiz #2, with another adventure tacked on. Some time, however, after the first issue of Whiz was engraved by the printers, it was decided to switch the name from Captain Thunder to Captain Marvel. Beck had to go through and reletter the new name into each balloon in which the old one had appeared." So there was a Whiz #1, of which at least one copy may exist. If any fan ends up with one, may we hope he has it microfilmed first thing?

FANDOM'S NEWSSTAND

Hank Luttrell, 1108 Locust Street, Columbia, Missouri 65201 is beginning a service to fandom, selling current comics by mail. 15¢ comics sell for 5/$1. 20¢ ones sell 4/$1. 25¢ ones sell 3/$1, 50¢ ones sell for 75¢. 60¢ ones sell for 85¢. There's a 25¢ surcharge on orders of less than $5, and he requests you list alternates (at least till you're established as a regular customer). Include 25¢ if you want your order insured. At the moment, he has many 1970-71 DC/Marvel superhero comics on hand (though no more copies of Savage Tales). He can supply overseas fans, fans with no dependable newsstand, etc., including Gold Key Digests--and will expand as needed, if there's a demand for this sort of service. Hooray, say we!

NEWFANGLES #50 -- Number of your last issue is after your name...

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